Across the New York Footlights By George Jean Nathan

that it has been a not especially signal season for the admirer of first-rate drama. Of all the many new exhibitions made in the Broadway mosques, how many still linger in the memory? "Justice," the Galsworthy play, stands out in the light as probably the season's most important presentation. Next, Brighouse's "Hobson's Choice." And next, shall we say Frederic Ballard's "Young America." With these three good specimens, one must not omit a record of at least two short plays exhibited by the amateurs calling themselves the Washington Square Players; residence, the Bandbox. These two pieces, "The Clod" and "Helena's Husband." to wit, are of a grade of merit that lifts them above the Broadway walks. This them above the call Gallic stage, assembled his better grade of merit that lifts them above the croadway welter. This lot, in a word, emprises the season's honor roll.

Good Comedies Still Run.

Avery Hopwood's excellent farce, obviously also does not come under the head of stuff seriously to be reckoned with. Nor do the dramatizations, though Hopwood's with. Nor do the dramatisations, though adroit in the main, of the Potash and Perimutier tales and Stevenson's "Treasture Island." Miss George's revivals of Shaw's "Brassbound." and "Major Barbara" and of Langdon Mitchell's New York Idea," brought to our notice pieces with which we were already should have attained to a run of ninety familiar, though the lady's exploits in performances in the local German theater this direction were praiseworthy. Aside is somewhat difficult of decipherment. I

light a better showing among the men formance. The performance of the formances deserving of record: Wallace bddinger, in "The Boomerang:" Benjamin Bweeney, in "Young America;" Fardinand Gottschalk, in the revival of "The Duke of Killikrankie;" Gareth Hughes, in "Moloch;" Conway Tearle, in the several Playhouse revivals; Barney Bernard, in "Abe and Mawruns:" John Cumberland, in "Fair and Warmer;" A. G. Andrews and Whitford Kane, in "Hobson's Choice: Theodore Hamilton, in "Back dealer of an Esystian mulmay who for Pedro de Cordoba, in "Sadie Love;" Lewis Edgard, in "Captain Brasebound's Conversion;" John Daly Murphy, in "Erstwhile Susan:" John Barrymore, in "Justice:" Frank Bacon, in "The Cinderella Man:" Thomas Wise, in "The Merry Wives;" Lyn Harding in "Henry VIII:" John W. Cope in "Erstwhile Susan." and France Bendsten, in "The Fear Market" and "Mrs. Boltay's Daughters." Susan and the unstarred and unfeatured "Sumurun."

UNIQUE ORGANIZATION

LAUNCHES PRODUCTION

Another season now draws rapidly to its close. A revival by Miss Anglin in the Fulton of "A Woman of No Importance," a revival by Arnold Daly in the Cort of Mansfeld's "Beau Brummel," a to-do with scenes from Shakespeare by the hall-portion company in the lilliputan Bramhall, the opening of the new Riaito Theater to be devoted exclusively to the coreen show, the Percy Mackaye masque and a few other manifestations—and the stage hands roll down their sleeves.

What's the nature of the prosecution's summing up? Although one hears that, at least so far as New York is concerned, the season has been a lusciously lucre one for the impresarios, the fact persists that it has been a not especially signal season for the admirer of first-rate are busy proclaiming it as having been a woman's theatrical season.

For the presentation of the Pailleron antique, M. Bonheur, director of the lo-cal Gallic stage, assembled his better known numbers and, with the kind as sistance of the gentleman who printed his handbills, so obtained what is known as an "all-star" cast. Mme. Diska ap-The Boomerang," an entertaining and peared as the sapient duchess, Mile. Gardelightfully acted and staged comedy-still doing capacity business at the Belasco Theater, is scarcely meat for pro-found study. "Fair and Warmer," as Jeanne, and M. Becman as the young under-prefect. After the performances under-prefect. After the performances of this farce, the theater will present Brieux's "L'Engrenange," "Mon Ami Teddy and "La Petite Chocolatiers" for one week and will then drop curtains until the autumn.

"Princess of the Nile."

"The Princess of the Nile" is the suc cessor to the Irving place success, "Royalty Dances Waltzes." Why this latter should have attained to a run of ninety from the plays named, the stages re-recall having seen the operatta something yealed little of importance, little meriting like four years ago in the Kalsergarten in Vienna and of having been unable to commemorative criticism.

A statistical review of the acting brings persuade myself to remain out the per than among the women. Among the at the Irving place, I did not see. Its unstarred and unfeatured male performances we find the following performances deserving of record: Wallace of the commonplace material in the local Eddinger, in "The Recommence." Replaying Tautania community and in the local Eddinger, in "The Recommence."

hitford Kane, in "Hobson's quisition by one Zeddelmann, an antique Theodore Hamilton, in "Back Charles Winninger, in (strangely "The Cohan Revue," (this perthousand years. Duly coming to life, the Choice; Theodore Hamilton, in "Back dealer, of an Egyptian mummy who, for liome;" Charles Winninger, in (strangely inough) "The Cohan Revue," (this performance is certainly something more than a mere imitation of Mr. Ditrichistein; it is cabotinage of a loftier grade); Everett Butterfield, in "The Unborn;" Father. The comedy results from the efforts of Condon in "Gadie Love;" Lewis Laneously marry off a vast accumulation in "Capital Rrambound," Con-

How the Greatest Moving Picture in the World Was Made



The Camera that Made "The Birth of a Nation."

D. W. Griffith, the advanced thinker of motion picture art, is the inventor of pher, G. W. Bitzer, took his station on about every important improvement in a tower sixty feet high and from which he commanded a view of the

the world.

The forces leading up to the main story and following its thread to its impelling lesson range through the vital pages of American history. It shows the arrival of the first slaves in this land; the first rumblings of the abolition movement; the secession of the several sovereign States in their claims to the right to maintain the institution of three weeks during the time the batslavery. Lincoln's election; the call to the scenes were being rehearsed and to the sea and the final defeat of Lee's starving army before Petersburg and the surrender of the lost cause at Appomatox; the assassination of President Lincoin; the hatreds following the war; the era of carpetbaggism and the so-called reconstruction period in the South; the secret gathering of an Aryan people to protect their rights; the beason for the Ku Klux Klan and the early deeds of de-fense executed by this mystic band and then the coming of a surer understanding and peace at last which made possible

the birth of the greatest nation on earth. Personally Directed Production.

The scenario of this history-embracing work was outlined by Griffith and the entire production was made under his personal direction. It took him eight

chance.

"This country has been overrun with copining of his play here.

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"The Stivyssan! Producing formed a special theater party to attend the tend the title devering an area of twelve square miles.

Once the suitable location for the heactren of the producing of work to establish a camp. Wells to work to establish Once the suitable location for the enactment of the great mimic warfare tion of staggering details is that have was determined upon, the engineers went to work to establish a camp. Wells to work to establish a camp. Wells mind, Griffith never had a scrap of were sunk to secure the needed water; camp was pitched like the modern milievery detail of the battles had to be thoroughly rehearsed under Director Griffith's eye to get just the effect he sought. While this was going on the in that city than any other conductorsecure a London, Berlin or Vienna
success."

"Come to Bohemia!" was chosen after
a score or more of operatias by the
most prominent libretfists and composers in America had been considered. It is the work of George S. Chappell, well known as a magasine and
lyric writer, and Kenneth M. Murchison, one of the most brilliant young
composers in this country. Together
they have sought to bring to the musical comedy stage the genuine atmosphere of the student's life in Paris
where they studied together at the
Ecole des Beaux Arts.

Lag year when Mr. Chappell and Mr.
Murchison were summering on Long
Island, Mr. Murchison chancefully said,
upon reading Mr. Chappell's stories of
the Latin quarter in a current magasine: "It is a shame that we can't put
this Bohemian stuff on the stage."
There is no reason why we can't."

In that city than any other conductorcomposers

In that city than any other conductorcomposers.

The Stuyvesant Producing Company
selected Jacques Coini, long identified
as the producer of French opera in
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as the producer of French opera

Artillery Lonned by Uncle Sam. The artillery was loaned by the ord-nance department of the United States army, and every piece saw service some several days at a time

The Savoy Theater is one of the handsomest and largest buildings in this city
constructed entirely for motion-picture
purposes. It was built only a short time
age and in its construction was incorporated all of the best ideas in modern
motion-picture theater building.

The Savoy opens under Mr. Crandall's
management with a program of the
same sort of photoplays that have made
for the success of the other Carndall enterprizes.

That night during the minstrel first
part Lew Dockstader, who was one of
the minstrel first
part Lew Dockstader, who was one of
the minstrel first
part Lew Dockstader, who was one of
the end men, turned to Mr. Cohan and
said, "George, I suppose you are mighty
proud over the reception you and your
father received in your home town."
George's face blazed with delight—that is,
as bright as it could considering he
was blacked up—and he replied, "you
bet we are, Lew."

"Well, you have a right to be," answered days at a time.

Every leader in the fights was a trained
motion-picture actor, many of them wellthown canera stars gathered from the
forces of the nineteen different stock
companies under Griffith's general diseem military service either in the regund only to the minstrel first
part Lew Dockstader, who was one of
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said, "George, I suppose you are mighty
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companies under Griffith's general diseem military service either in the fights was a trained
motion-picture actor, many of them wellthe end men, turned to Mr. Cohan and
said, "George of the provide of the part Lew Dockstader, "but look who
was blacked up—and he replied, "you
bet we are, Lew."

"Well, you have a right to be," answered days at a time.

Every leader in the fights motion-picture actor, many of them wild motion-picture actor, many of them wilding.

Every leader in the fights motion-picture actor, many of them wildings in this city
the end men, turned to Mr. Cohan and
said, "George of the provide of them wildings in this city
the end "Well, you have a right to be," answered Mr. Dockstader, "but look who you had to bring with you to get it."

for motion picture stories. These men were employed at the usual wage allowed you had to bring with you to get it." Lew Dockstader's Little Joke.

When the Friars appeared in Providence, R. I. on their last tour, they did so out of compliment to Jerry J. Cohan and his son George. Both of the Cohans inally set.

The testimonial planned on behalf of F. F. MacKay has been deferred until the fall, as many of the actors wishing to honor the veteran will be unable to take part on the date original for the entry of his forces into this fight of the camera.

veloped in his time in this country.

Griffith accepted the stories of "The this viewpoint stretched the opposing months to supply the players w trenches for a distance of nearly five right clothing. For the Ku Klu works of Thomas Dixon as a basis for his action. This was his choice because he was in search of a copyrighted tale that gave him protection for developing an epic creation which would astound the world.

e word to his followers: "Cam-Every detail of the great scenes era." Every detail of the great scenes had been thoroughly gone over for three weeks when the day came for vigwags and underground telephone

AMUSEMENTS.

A double supply of horses was in upon horse flesh. This precaution was taken so that none of the animals would be used up. The pictures were taken in August, and great difficulty was encountered in getting enough horses of the right sort. For it was found that agents from England, France and Russia were buying up all the good horses available for the THE PROPERTY OF THE PARTY OF TH the good horses available for the European war. This added materially to the expense of the pictures. right clothing. For the Ku Klux Klar

slavery; Lincoln's election; the call to arms for the civil war; the great battles of that conflict such as Sherman's march time. Griffith's signal for action is the nagic word to his followers: "Cam-

Griffith was in constant touch with the commanders of each of the sixteen battalions. These in turn were covered by separate cameras to get minute details of their part of the action. When the battle began he remained on the signal tower and at the needed mo-ment flashed to his different battalion chiefs the signal for their entrance into the picture. The greater number were too far away to be reached by wigwags and these were signalled by telephone. Think of directing the A novel musical project was launched Thursday evening. April 27, at the Maxine Elliott Theater, in New York, when the Stuyesant Producing Company made its initial production, "Come to Bohemia!" This new organization, formed recently by wealthy patrons of music, has the laudable aim of producing light musical pieces written and composed solely by Americans.

Largely owing to the tremendous expense of producing musical comedies.

Mr. Chappell "It is full of romance and humorous characters that are ready-made for musical comedy."

Before the evening was over, the two had begun work upon "Come to Bohemia!" It was not the first time that they had collaborated along this theme of Parisian life. Mr. Chappell is in his early thirties

Mr. Chappell is in his early thirties

Dersonal direction. It took min to the production. It took min to took of the regiments and partly in Mexico. The total cost of warriors so that not a flaw could be registered by the unerring camera. Stook,000. As near as can be estimated there were between 16,000 and 18,000 people the production was between \$400,000 and 18,000 people the productio Largely owing to the tremendous expense of producing musical comedies and the unusual risk attached to them, elever American-made operettas have been tabled for operettas which have stood the test of long runs in foreign capitals. The Stuyvesant Producing Company believes there is equal musical talent here, were it but given the "This country has been overrun with "This country has been of the Chappell fam character of the sturn of the king the said and artillery dashes to cavalry effects and artillery dashes to cavalry effects and artillery dashes to dashes the stury with the stirring runs of the Kux Kian, nearly 3,000 horses were used. These scenes were participated in by the to his rescue in the studio that night could be reached. In the

For over five months he carried every detail in his memory and in the enfrom memory alone dictated the cuttings and readjustments which assembled 13,000 feet of constructive drama out of the entire mass of over 200,000 feet of original film. He also suggested and worked out for his own satisfaction every motif and musical theme that is an integAMUSEMENTS

ral part of the orchestration which is such a stirring detail of the presenta-

Everything on Giant Scale.

For the first time in the history of motion pictures, actual scenes of war-fare at night were taken after dark. The burning of Atlants and the ex-cape of the refugees from that city

before Sherman's conquering advance are part of this. Griffith had been ex-

are part of this. Griffith had been experimenting upon a small scale with this work for years, and this was his first attempt to see its working upon so elaborate a plan. He got his pictures by the use of giant illuminators which he patented for this work and also by the bursting of special constructed illuminating bombs, which were freely made use of. This was one of the costliest features of the entire production. These was effects

entire production. These war effects

and the stirring movements of the men were all laid out upon a giant scale by the general director. The plans were completed at nightly con-

rerences with his subordinates, where every detail was gone over thoroughly to be sure that nothing was missed. The principals in the action were se-

lected for their ability to appear like the famous generals and other per-sonages of history. After they were chosen, each had to make up and then go through a rigid rehearsal with Then they were photographed

separately and in groups to test their appearances upon the films. It required infinite patience to get just the right players. As an evidence of this

it is known that every twenty appli-cants were found wanting before the right man was selected to portray Lin-

coln. It took nearly as much care to

get men to play Gen. Grant and Gen

As the battle scenes are now pre-sented, it takes about sixteen minutes to run these. Weeks of camp life were

necessary to get effects. The cost of this was approximately \$10,000 a day. In the terrible struggles, over three

sets of uniforms were used by the par-

A double supply of horses was in

A corps of over 500 costume maker:

were at work for months making the

Fourteen hundred sheets of musi-

vere used in the orchestration of the

incoln was shot, was reproduced in part from old prints and actual de-scriptions of that playhouse. Eye-wit-nesses of the assassination were con-

suited in making this detail complete. For the military scenes, Griffith had with him during the time he was di-

with him during the time he was di-recting the pictures, several officers

of the United States army, and also the services of many veterans who actually took part in the battles which

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